

**UCLA**

**Contemporary Music Score Collection**

**Title**

Newn

**Permalink**

<https://escholarship.org/uc/item/4w0613xk>

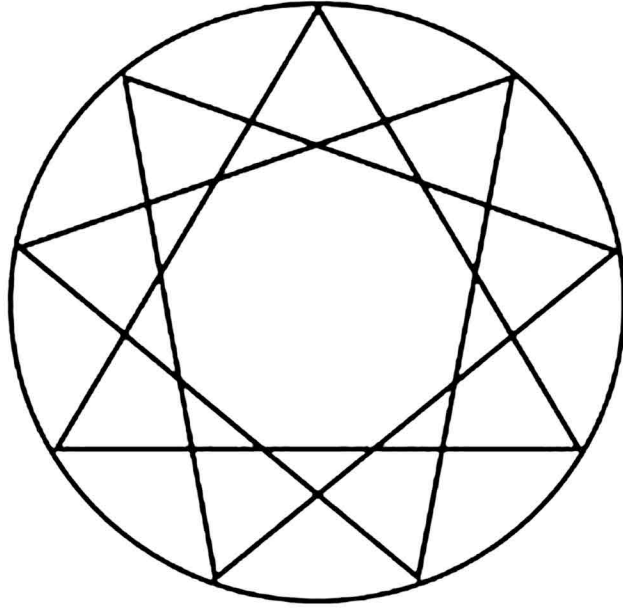
**Author**

Requejo, Leonardo

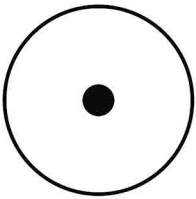
**Publication Date**

2020

**NEWN**



**Para noneto abierto**



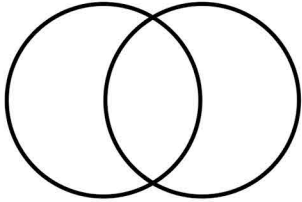
**La mónada:** Lo uno. Indiferenciado.

Totalidad matricial que inaugura y da origen al mundo.

*Axis Mundi* que demarca lo “inaugurado”, lo “inicial”.

La mónada es aquello con lo que entramos en contacto de forma inmediata y directa a través de la experiencia, previo a entender o tener una opinión sobre ello.

Unidad en la diversidad.

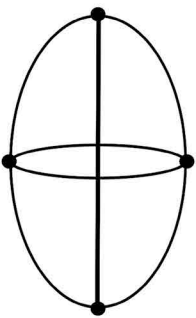


**La diada:** Dualidad. Complementariedad. Polaridad.

La naturaleza dual de un ente revela dos aspectos que permean su totalidad, aun si estas dos partes parecen opuestas no se cancelan mutuamente, se complementan y enriquecen.

Masculino–Femenino.

Positivo–Negativo.

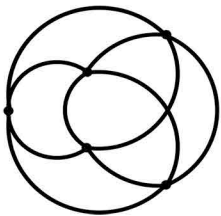


**La tétrada:** Reciprocidad. Estructura.

La forma de actividad que lleva a un cambio de orden.

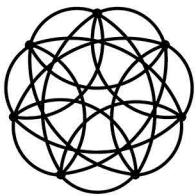
Origen–Destino intersectados por Instrumento–Dirección.

Hacia dónde vamos–Cómo llegamos allí.



**La péntada:** Potencialidad. Esencia. Dinamismo.

En psicología el “Yo” es el quinto término, este ejerce las funciones de la *psyche*, que a su vez –según Jung– consiste de cuatro factores independientes: sensación, intuición, pensamiento y emoción.



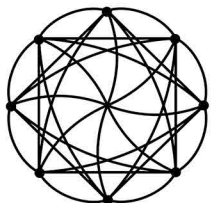
**La héptada:** Integración. Completitud.

La red de Atenea.

Intangible, sin embargo perceptible.

Potencia en el cruce de nexos.

Coalescencia de eventos en una integración hacia una nueva totalidad.



**La óctada:** Individualidad. Trascendencia. Completitud.

El espacio interior, la “arena del espíritu”.

“El aliento del Misericordioso”.

El umbral en el rito de paso.

# NEWN

0

Leonardo Requejo

♩ = 60

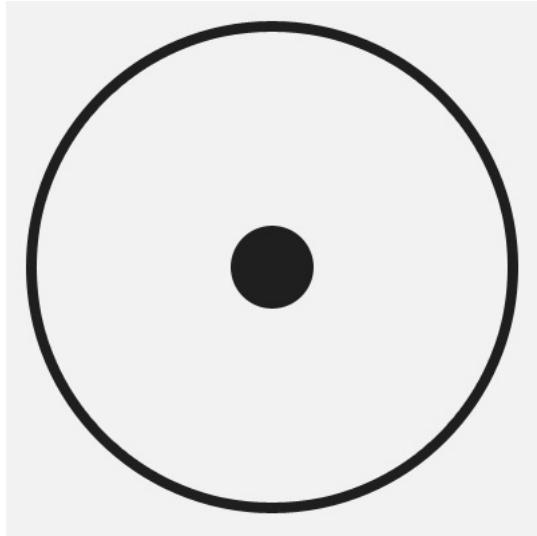
The musical score consists of ten staves, each with a treble clef and a common time signature. The staves are labeled on the left as P1, P2, P3, M1, M2, M3, F1, F2, and F3. The tempo is indicated as ♩ = 60. The music is written in a single melodic line across all staves, with notes connected by slurs. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). The piece begins with a *ppp* marking on the first staff, which transitions to *pp* in the second measure. This pattern repeats across the staves, with some staves (M1, M2, F1, F2) showing a *pp* marking in the final measure. The overall texture is a simple, flowing melody.



9

The musical score consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The staves are labeled P1, P2, P3, M1, M2, M3, F1, F2, and F3. The music is organized into measures by vertical bar lines. Dynamics include *pp*, *p*, *f*, and *ff*. Slurs connect notes across measures, and glissando markings (*gliss.*) are placed above notes in measures 3 and 5 of each staff. The notes are half notes, and the overall texture is a multi-voice setting of a single melodic line.

OINOS



# OINOS

Leonardo Requejo

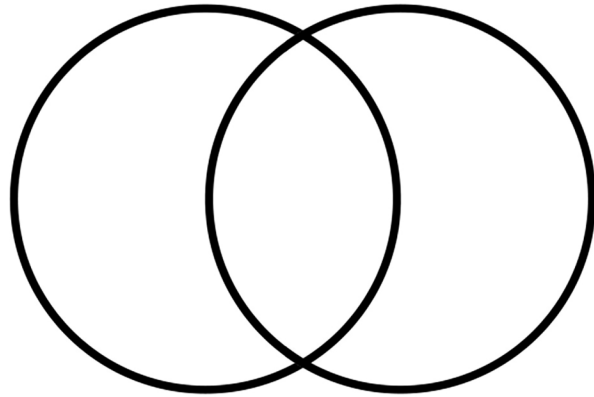
c.a. 3'

$\text{♩} = 50$

The musical score consists of six staves. The first three staves (P1, P2; M1, M2; F1, F2) are in treble clef. The fourth staff (P3) is in bass clef and contains a repeating pattern of chords marked with a 'x3' multiplier. The fifth staff (M3) is in bass clef and features a complex melodic line with many slurs and ornaments. The sixth staff (F3) is in bass clef and contains a melodic line with many slurs and ornaments. A dynamic marking of *p* is placed below the M3 staff.

- La pieza comienza con P3, cuyo ciclo de tres repeticiones determina la duración de la misma.
- Cada voz comienza en el momento correcto, evitando comenzar al mismo tiempo que otra voz.
- P1, P2, M1, M2, F1 y F2 improvisan con el material melódico escrito, teniendo plena libertad rítmica como voces independientes.
- Todos cambian *ad lib.* de dinámica cubriendo de *pppp* a *fff*.
- Todos varían libremente el timbre desde *oscuro* a *brillante y metálico*.
- El uso de técnicas extendidas y de ornamentación es libre a criterio del intérprete.

DW $\bar{O}$



# DWÖ

Leonardo Requejo

♩ = 50

P1

P2

P3

M1

M2

M3

Total: c.a. 3'

♩ = 100

P1

P2

P3

M1

M2

M3

P1 y P2 improvisan con el material melódico escrito.  
Carácter **ágil**.  
Siempre en subdivisiones **binarias** y sus respectivos silencios.

El uso de técnicas extendidas es libre para todos.

M1 y M2 improvisan con el material melódico escrito.  
Carácter **contemplativo**.  
Siempre en subdivisiones **ternarias** y sus respectivos silencios.

x5 aprox.

# NEWN

## 3

Leonardo Requejo

$\text{♩} = 60$

The score is written for nine parts: P1, P2, P3, M1, M2, M3, F1, F2, and F3. The tempo is marked as  $\text{♩} = 60$ . The music is in 3/4 time. The score consists of nine staves, each with a treble clef. The first three staves (P1, P2, P3) are in C major. The middle three staves (M1, M2, M3) are in D major. The last three staves (F1, F2, F3) are in F major. The music features a series of chords and melodic lines across the staves. Dynamics include piano (*p*) and accents (>).

9

The image shows a musical score for nine staves, labeled P1, P2, P3, M1, M2, M3, F1, F2, and F3. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of half notes and whole notes, often grouped with slurs. Slanted lines with the word "gliss." indicate glissando passages. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents).

Staff P1: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff P2: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff P3: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff M1: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff M2: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

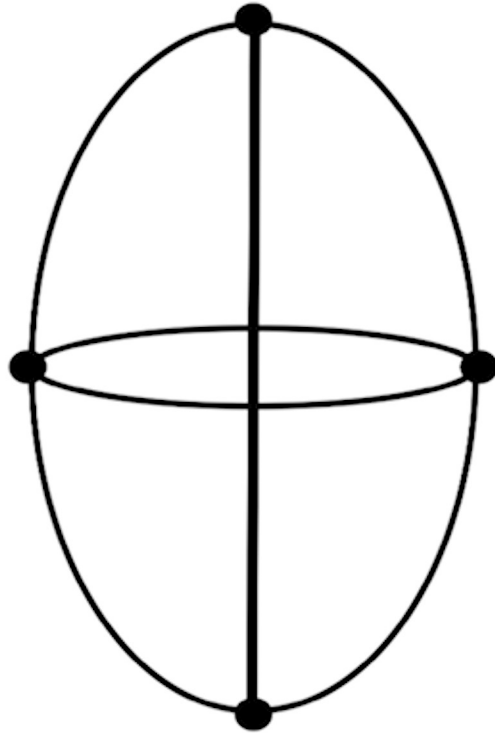
Staff M3: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff F1: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff F2: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

Staff F3: Treble clef, B-flat key signature. Notes: G4, A4, Bb4, C5, D5, E5, F5. Slurs connect G4-A4, Bb4-C5, D5-E5, and F5. Glissando markings are present between C5-D5 and E5-F5.

# $K^W$ ETWOR





# K<sup>w</sup>ETWOR

♩=128

Leonardo Requejo

F1

Escoger cualquiera de las 8 casillas y tocarla en el registro más agudo posible, de forma rápida, variando el orden de las notas libremente, con libertad rítmica, manteniendo un nítido sentido del pulso, con un número libre de repeticiones. Proceder a otra casilla de su elección y ejecutarla de la misma manera. Continuar así durante 3 min.

P1

Escoger cualquiera de las 4 casillas y tocarla en el registro más grave posible, de forma lenta y libre, variando el orden de las notas libremente, con un número libre de repeticiones. Proceder a otra casilla de su elección y ejecutarla de la misma manera. Continuar así durante 3 min.

M1

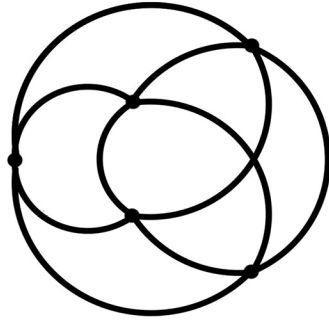
M2

La disposición de las voces, el color y el número de ataques, son libres y variables en todo momento, con libertad de arpeggiar o quebrar los acordes.

M1 cambia la dinámica por repetición: 1<sup>a</sup> *ffff* 2<sup>a</sup> *fff* 3<sup>a</sup> *ff* 4<sup>a</sup> *f* 5<sup>a</sup> *p* 6<sup>a</sup> *pp* 7<sup>a</sup> *ppp* 8<sup>a</sup> *pppp*

M2 cambia la dinámica por repetición: 1<sup>a</sup> *pppp* 2<sup>a</sup> *ppp* 3<sup>a</sup> *pp* 4<sup>a</sup> *p* 5<sup>a</sup> *f* 6<sup>a</sup> *ff* 7<sup>a</sup> *fff* 8<sup>a</sup> *ffff*

**PENK<sup>w</sup>E**



# PENK<sup>WE</sup>

♩ = 125

Leonardo Requejo

Siempre en 5/4, agrupado 2-3, rítmico.



Usar combinaciones libres de 4 notas, armónica o melódicamente.

Mantenerse en el rango escrito.

Siempre en 5/4, agrupado 3-2, rítmico.



Solista.

Improvisar libremente dentro del rango escrito.

M1



M2



x4

x5

x3

# NEWN

6

Leonardo Requejo

$\text{♩} = 60$

P1  
*p*

P2  
*p*

P3  
*p*

M1  
*p*

M2  
*p*

M3  
*p*

F1  
*p*

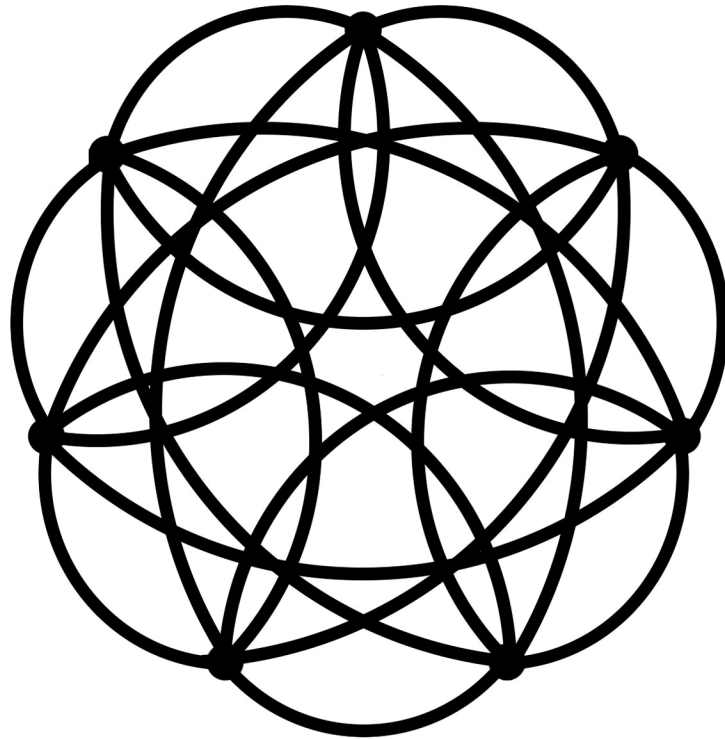
F2  
*p*

F3  
*p*

This musical score consists of ten staves, each with a different label: P1, P2, P3, M1, M2, M3, F1, F2, and F3. The notation is as follows:

- P1:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F#3. A glissando line is drawn over the final two notes.
- P2:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. A glissando line is drawn over the final two notes.
- P3:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. A glissando line is drawn over the final two notes.
- M1:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3.
- M2:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3.
- M3:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3.
- F1:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F#3. A glissando line is drawn over the final two notes.
- F2:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. A glissando line is drawn over the final two notes.
- F3:** Treble clef, starting with a whole note G4, followed by a dotted quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. A glissando line is drawn over the final two notes.

SEPTM



# SEPTM

## A

♩ = 50

Musical score for section A, featuring seven staves (P1, M1, M2, M3, F1, F2, F3) with rhythmic notation and triplets. The score is in 4/4 time and includes a tempo marking of ♩ = 50. The notation includes various rhythmic values and triplet markings.

A: Seguir el patrón rítmico escrito, usando libremente notas de la escala: C-D-Eb-F#-G-Ab-B  
El timbre, la dinámica, articulación y resonancia de las notas es libre.

Forma: 1.- Ax7  
2.- B|A|B|A|B|Ax2  
3.- Bx7

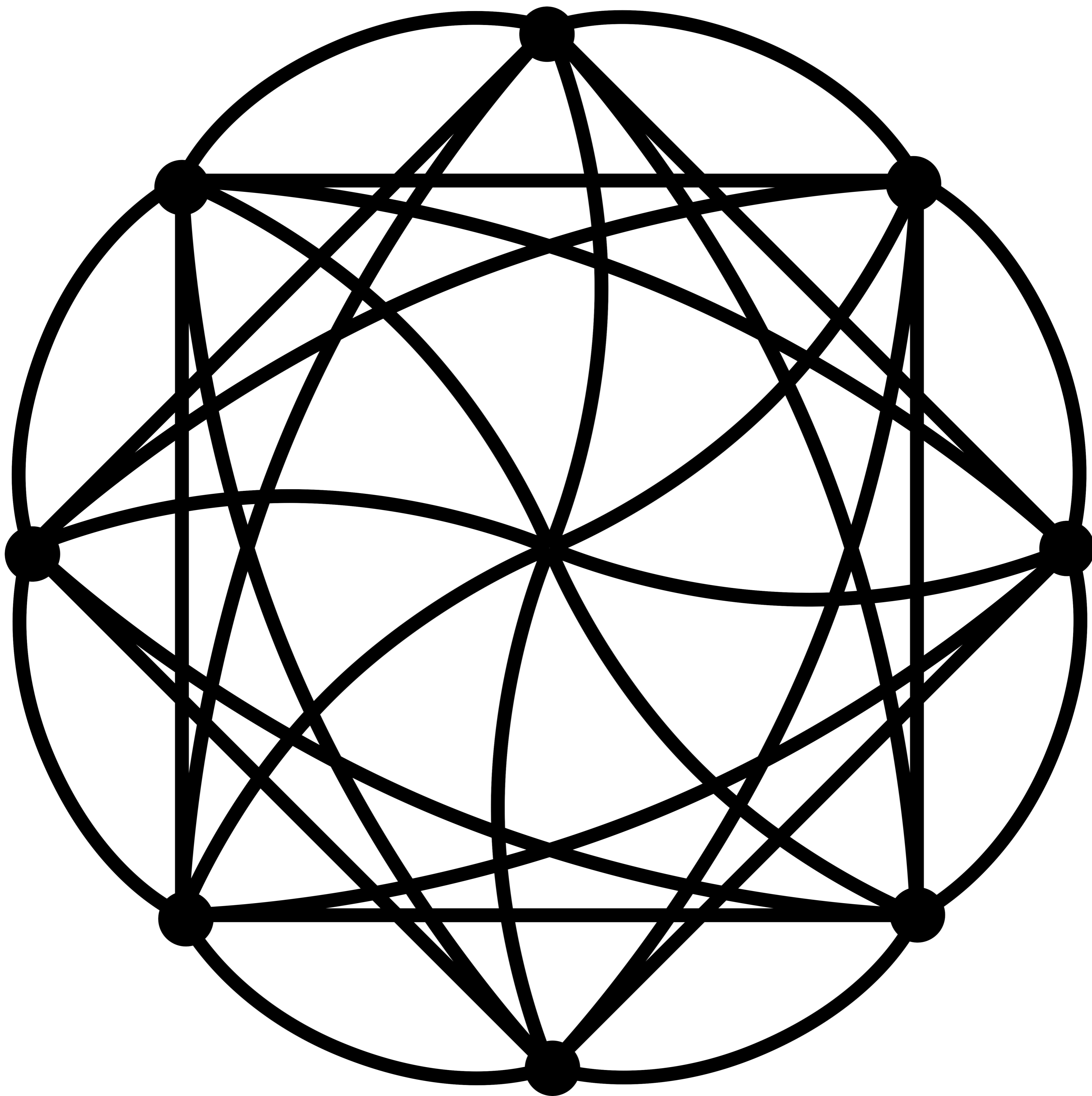
c.a. 3''

## B

Musical score for section B, featuring seven staves (P1, M1, M2, M3, F1, F2, F3) with rhythmic notation and triplets. The score is in 4/4 time and includes a tempo marking of ♩ = 50. The notation includes various rhythmic values and triplet markings.

B: Sumar notas de la tríada de Bbm donde tenga dos notas o el patrón sea distinto de A.  
En lo demás sigue como A.

НОКТО

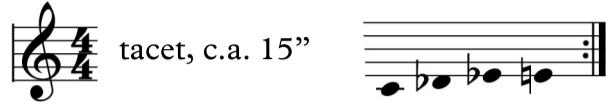






# HOKTO

F1 

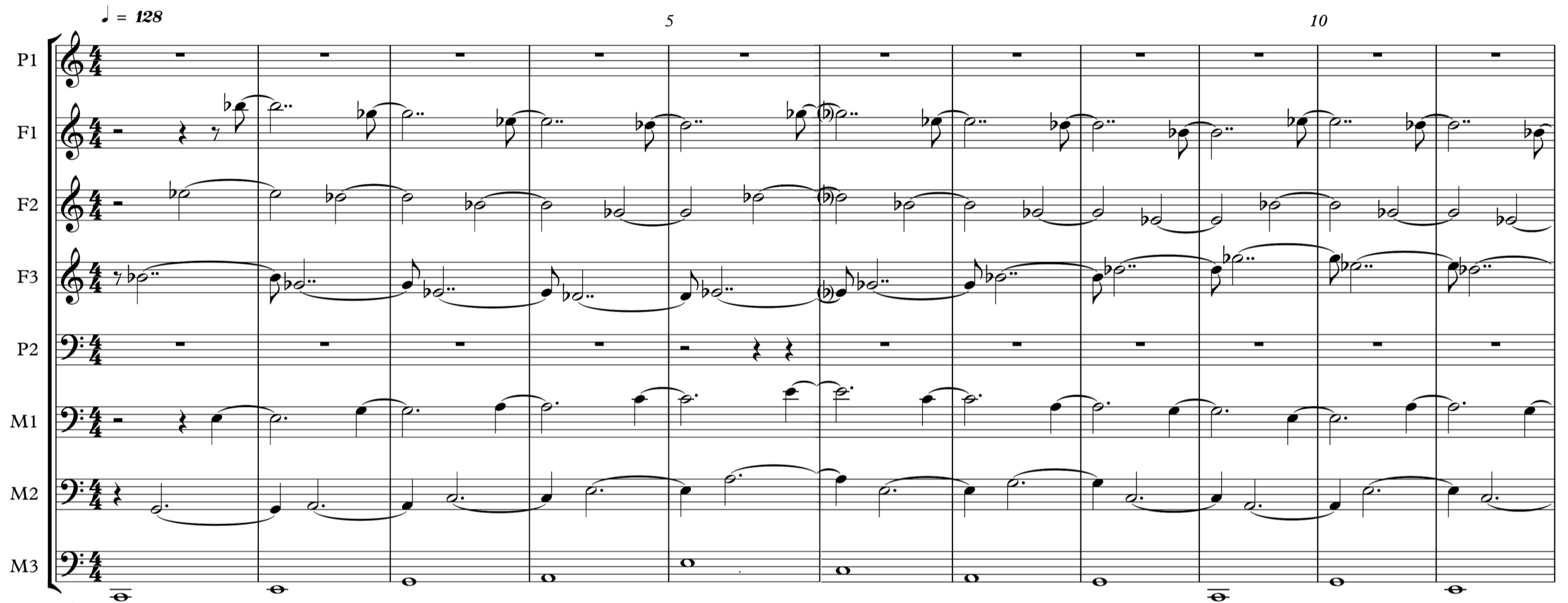
Improvisar libremente con las notas dadas hasta la entrada de M3,  
pasar entonces a la parte escrita.

F2  tacet, c.a. 15"

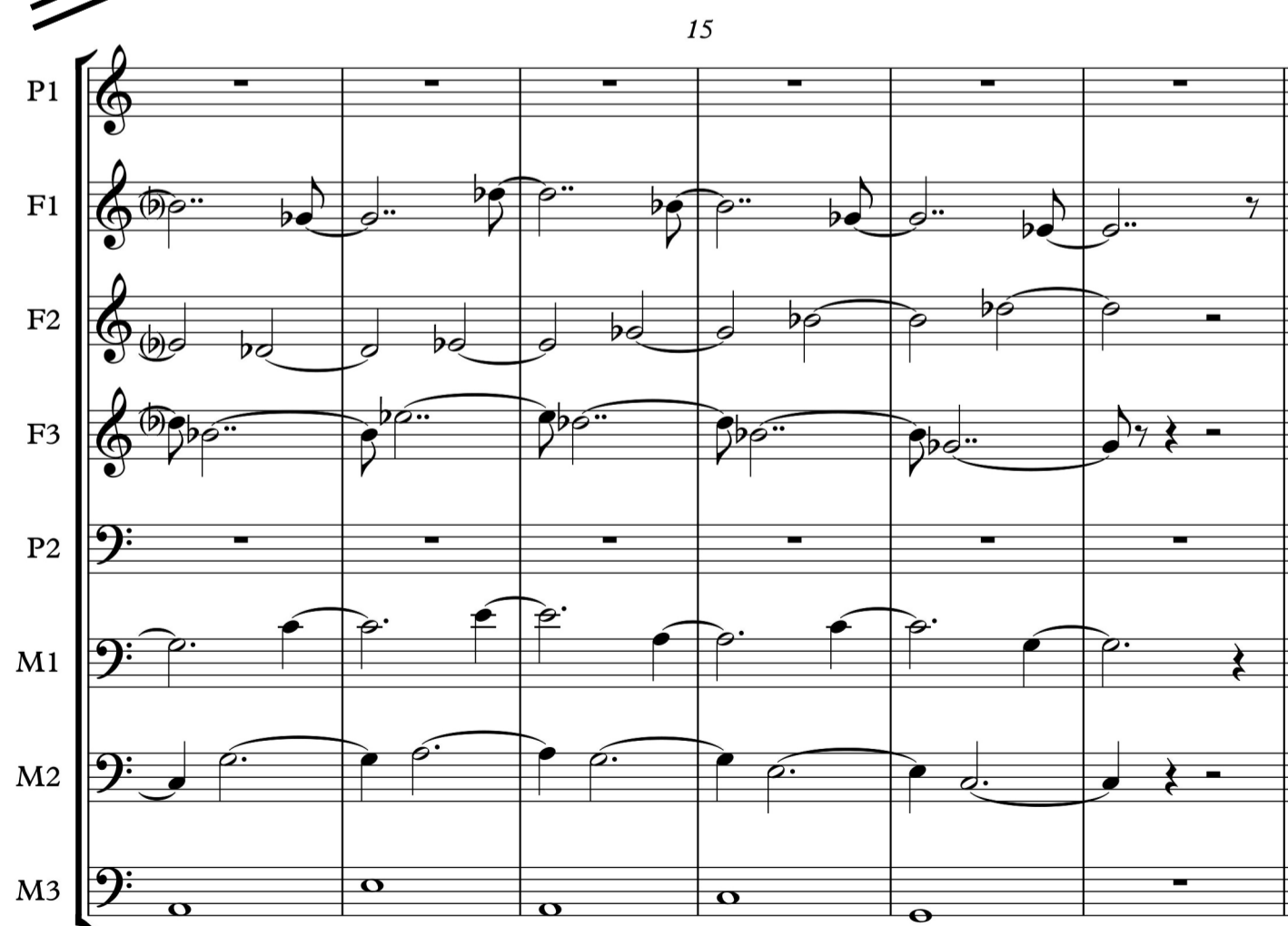
M1  tacet, c.a. 30"  -15"-

M2  tacet, c.a. 45" 

$\text{♩} = 128$  5 10



15



x4

Solistas improvisatorios:

1ª vez: P1 y P2

2ª vez: F1 y M1 (toman su parte escrita P1 y P2)

3ª vez: F2 y M2 (toman su parte escrita F1 y M1)

4ª vez: F3 y M3 (toman su parte escrita F2 y M2)

# NEWN

0

Leonardo Requejo

♩ = 60

The musical score consists of nine staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = 60. The staves are labeled P1, P2, P3, M1, M2, M3, F1, F2, and F3. The dynamics are marked as *ff* (fortissimo) and *f* (forte). The articulation includes slurs and accents. The score is organized into measures by vertical bar lines.

**P1:** *ff* (measures 1-2), *f* (measures 3-8)

**P2:** *ff* (measures 1-2), *f* (measures 3-8)

**P3:** *ff* (measures 1-2), *f* (measures 3-8)

**M1:** *ff* (measures 1-5), *f* (measures 6-8)

**M2:** *ff* (measures 1-5), *f* (measures 6-8)

**M3:** *ff* (measures 1-7), *f* (measure 8)

**F1:** *ff* (measures 1-8)

**F2:** *ff* (measures 1-8)

**F3:** *ff* (measures 1-8)

9

The musical score consists of nine staves, each with a treble clef and a key signature of one flat. The staves are labeled P1, P2, P3, M1, M2, M3, F1, F2, and F3. The music is written in a style that uses long, sweeping lines to indicate glissando or sustained notes. The dynamics are marked as *f* (forte), *p* (piano), and *ppp* (pianissimo). The word *gliss.* is written above the notes to indicate glissando. The score is divided into measures by vertical bar lines. The first measure of each staff starts with a whole note. The second measure contains a whole note with a glissando line. The third measure contains a whole note with a glissando line. The fourth measure contains a whole note with a glissando line. The fifth measure contains a whole note with a glissando line. The sixth measure contains a whole note with a glissando line. The seventh measure contains a whole note with a glissando line. The eighth measure contains a whole note with a glissando line. The ninth measure contains a whole note with a glissando line.

P1 *gliss.* *p* *ppp* *gliss.*

P2 *gliss.* *p* *ppp* *gliss.*

P3 *gliss.* *p* *ppp* *gliss.*

M1 *gliss.* *p* *ppp* *gliss.*

M2 *gliss.* *p* *ppp* *gliss.*

M3 *gliss.* *p* *ppp* *gliss.*

F1 *f* *p* *ppp* *gliss.*

F2 *f* *p* *ppp* *gliss.*

F3 *p* *ppp* *gliss.*